

TEXTS AND MANUSCRIPTS: DESCRIPTION AND RESEARCH

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ARABIC LITERATURE: POETICS AND STYLISTICS. I: MEDIEVAL ARABIC GRAPHIC CULTURE (FROM PICTORIAL FIGURES TO DRAWING SCRIPT)

The search for new artistic resources in medieval poetics was often connected with intensive development of figurative speech expressive means. In classical Arabic poetry this process became distinct with the formation of a new stylistic trend badi'. The trend emerged at the second half of the 8th century, reached its climax by the late-10th century.

Within the new style formation, the expressive means system of the medieval Arabic poetry evolved, due to continual modification bidirectional process. A more intensive use of ancient figurative methods represents one of these directions [1].

The other way of system evolution was extensive development of new expressive means in practical artistic field with the subsequent reflection of this process in poetics. One can judge about the substantial changes in this sphere by the following facts: the founder of the theoretical study of badi' style Ibn al-Mu'tazz (d. 296/908) distinguishes only 18 methods of artistic expressiveness, al-'Askari (d. after 395/1005) considers as many as 39 [2], while al-Hilli (d. ca. 749/1348), poet and theorist, sequentially incarnates more than 150 (!) different poetic figures in his work [3].

It seems appropriate to indicate by a number of examples the ways which helped to reach such a notable extensive development of expressive means of late medieval Arabic — and then Persian — poetry which inherited and developed the main characteristics of badi' style.

In a treatise Gardens of Magic by a Persian theorist Rašid al-Din Waṭwāt (d. 573—1177/8 or 578—1182/3) one can observe a technique called muqaṭṭa' ("disrupted") that lies in using in a bayt such words letters of which do not join together in writing" [4].

وَأَدْرِكُ إِنْ زُرْتُ دَارَ وَدُودٍ دَرًّا وَدَرًّا وَوَرْدًا وَوَرْدًا

Another technique called muwaṣṣal ("joined") is opposite to the first one and lies in "using in a bayt such words, the letters of which are all joined in writing". One can find an example of this technique in maqāmāt ("picaresque short stories" — A. K.) by al-Ḥarīrī (446—516/1054—1122) [5].

سَعَفْتَنِي بِجَفْنِ ظَنِي غَضِيضٍ غَنِيحٌ بِقَفْضِي لَفِيضٌ حَفِي

Waṭwāt also mentions another technique called tawṣīl, which lies in using in a verse only words with dotted letters [6].

Ḥadhf is a technique similar to tawṣīl, which lies in "truncation of one or several letters of alphabet in prose or poetry"; for example "al-Ḥarīrī has a ḥuṭba in his maqamat and all dotted letters are withdrawn from this ḥuṭba..." [7].

الحمد لله الممدوح الأسماء الم محمود الألاء الواسع العطاء...

As to speak hybrid is also acceptable. There is a technique called raqṭā', which lies in "using in prose or poetry words in which one letter has dots and the next does not". Waṭwāt again gives an example from al-Ḥarīrī [8].

A variation of the latter is a technique called ḥayfā', which lies in using in prose or poetry such words that "all the letters of one word are dotted, while all the letters of the next one are not" (there is an example from al-Ḥarīrī's epistles) [9].

الكَرْمُ ثَبَتَ اللَّهُ جِيْشَ سَعُوْدِكَ يَزِيْنُ وَاللَّوْمُ غَضَ الدَّهْرِ جَفْنَ حَسُوْدِكَ يَشِيْنُ

Among more complicated methods combining both graphical and semantic aspects, we should consider a technique called muṣaḥḥaf which "lies in using in a prosaic passage or in verses such words that if while preserving their [graphical] form, [the order] of dots and vocalization is changed, [the sense of the bayt] turns from praise and approval into abuse and reviling".

This technique has two variations: (i) "in muḍṭarab letters [of different words] are linked to each other. To change the order of dots and vocalization..., one should find the [new] word boundaries using his diligence and thought"; (ii) in muntāzam "each separate word can be read with a change in dots and vocalization while the word boundaries remain fixed and invariable and one needn't make an effort to define them" [10].



Fig. 1

Let us complete this list with a technique called *mu'ammā*, which "lies in using by the poet in a *bayt* the name of his beloved or a name of something else and concealing it either by changing vocalization, or by rearrangement [of letters or words], or by counting (the word numerical meaning is meant — A. K.)... or in some other way" [11].

Methods, which can be conditionally called "text in itself" form a special group.

One of the most interesting techniques among them is *tawšīh* ("cincture") which, according to Šams-i Qays "lies in the fact that a poem contains several pieces different in their meter, so as a whole it forms a *qaṣīda*, and if you read each piece separately, another *qaṣīda* emerges with another meter" [12].

As a particular type of this method, Šams-i Qays considers the so-called *muwašṣah-i muḥayyaz* (partite *muwašṣah*). This method can be used in different ways: "each part [of a line] reveals its own meter"; "in each *miṣrā'* a certain *ḥarf* (letter) or a word is placed which, joined together, form a name or a poem or a wish". In the example given by Šams-i Qays "the last *ḥarfs* of the first *miṣrā'*s form (a certain phrase), and the first *ḥarfs* of the second *miṣrā'*s [form another phrase]... Words placed inside the first *miṣrā'*s before the rhomb [one more phrase]... And words inside the second *miṣrā'*s [the next phrase]. Words surrounding the right rhomb form a *dūbaytī* ("quatrain" — A. K.) [of a certain content] on its two right sides... [and] on the left sides [are different]. And words surrounding the left rhomb are another *dūbaytī*. On the two right sides... (and) on the left sides [there are different phrases]", etc. [13] (see *fig. 1*).

Beside the example given above, poems *muḍalla'-i murabba'* ("squared off") which, when lined in a certain way, can be "read lengthwise as well as edgewise", seem to be a comparatively simple exercise [14].

The stylistic methods listed above are designed for visual perception and present clear evidence of the growing importance of the graphical level of a text, which was brought by medieval Arabic and Persian poets into the sphere of artistic activity and in certain cases turned into semantically significant. However, it would be wrong to treat them as "formalistic contrivances", "extravagant rhetorical play", as a value in themselves proving absolute primacy of "form" over "substance", which has often been said in works dedicated to Arabic studies [15].

Modern scholars could estimate it as a kind of paradox, but it was in this period that Arabic literary theory puts forward the most consistent doctrine about the priority of substance over form. This doctrine prevailed up to the end of medieval epoch remaining the theoretical base for all later poetics and rhetoric. We mean the doctrine worked out by 'Abd al-Qāhir al-Jurjānī (d. 471/1078 or 474/1081), according to which the poetics of figurative means, as well as of grammatical stylistics, was meant for creating unique substantial characteristics of Arabic classical poetic and prosaic works [16].

Our observations about poetic figures and ornamentations have to be supplemented with the elements of medieval general discourse on Arabic graphics constituting the immediate and the main element of these stylistic methods. In his *Treatise about calligraphers and artists* (1005/1596—7) Persian scholar Qāḍī Aḥmad presents the idea of the holy origin of Arabic script, which had become common in the Muslim world by that time, and which

is proved by a reference to a *ḥadīth*: "The first thing God created was *qalam* (pen — A. K.)". After that, a perception of writing process is formulated in the tractate as a magic action connected not only with the technique, skills and abilities of a master but also with his spiritual and moral character. This idea is most distinctly pronounced in an utterance ascribed by Qāḍī Aḥmad to Plato: "Writing is geometry of soul (possible translation: "geometry of spirit"), and it is revealed through body organs" [17].

Summing up the ideas of medieval Muslim scholars about Arabic graphics, a contemporary researcher writes, with sufficient grounds, about the "holy nature of writing in Islam", about the fact that it even "became a holy symbol of Islam" [18]. The ontological function of Arabic graphics, which has been mentioned by a number of researchers, has numerous parallels with typologically similar phenomena of world culture. Without going deep into this vast topic, let us point out to a typical parallel with European Baroque. For representatives of the latter, visible reality was a system of signs and symbols, perusal and deciphering of which led to perception of the spiritual, the eternal, of the normative value, the veritable and the ideal [19]. Thus, "confluence", "unity" of the semantic and material aspects of a text are, according to a shrewd observation by A. V. Mikhaïlov, typical of Baroque poetry, while comprehension, "vision of the semantics" of a text happens "through its inseparable graphical image" [20].

In this context it seems absolutely natural that Arabic graphics turns into "beautiful graphics" — calligraphy with the same ontological functionality which becomes an important — and often the main — element of a manuscript layout. Later, calligraphy gains an integral component status of Arabic-Muslim world artistic space on the whole; penetrates into the décor of architectural monuments, monumental buildings, works of carpet art, pottery, etc.

In the light of the aforesaid it becomes clear why a medieval Arabic or Persian skilled calligrapher often acted not only as creator of a graceful manuscript but also took part in all sorts of artistic crafts, especially in pottery production. The formula "on such-and-such building or buildings writing by so-and-so" accompanies most of calligrapher's biographies in the Qāḍī Aḥmad's treatise [21].

Due to increase in the number of figurative graphical methods, almost synchronously with the expressive means development grew the expressive role of decorative, "pictorial" resources peculiar to Arabic and Persian literary traditions. On a later stage, many important elements of these two processes will, as will we see below, merge within the united Muslim artistic universe.

So, beginning from the 10th—11th centuries, Arabic and Iranian scholars, conceiving the actualization of artistic resources, which had taken place before *de facto* in two poetic traditions, initiated creation of a theoretical base for substantiation of this process *de jure*. Among their normative poetic prescriptions, one principally important thesis attracts special attention. According to it a good description (works in the genre of Arabic descriptive poetry *waṣf* were meant here) must visually present the described object to the listener.

Let us cite the opinions of Arabic scholars. A famous philologist Qudāma b. Ja'far (d. 337/948) characterizes an exemplary work in *waṣf* in the following words: the poet told about the described objects in such way "that his listener can see them" [22]. Arabic specialists in poetry later supported Qudāma. Thus, Abū Ḥilāl al-'Askarī, who has

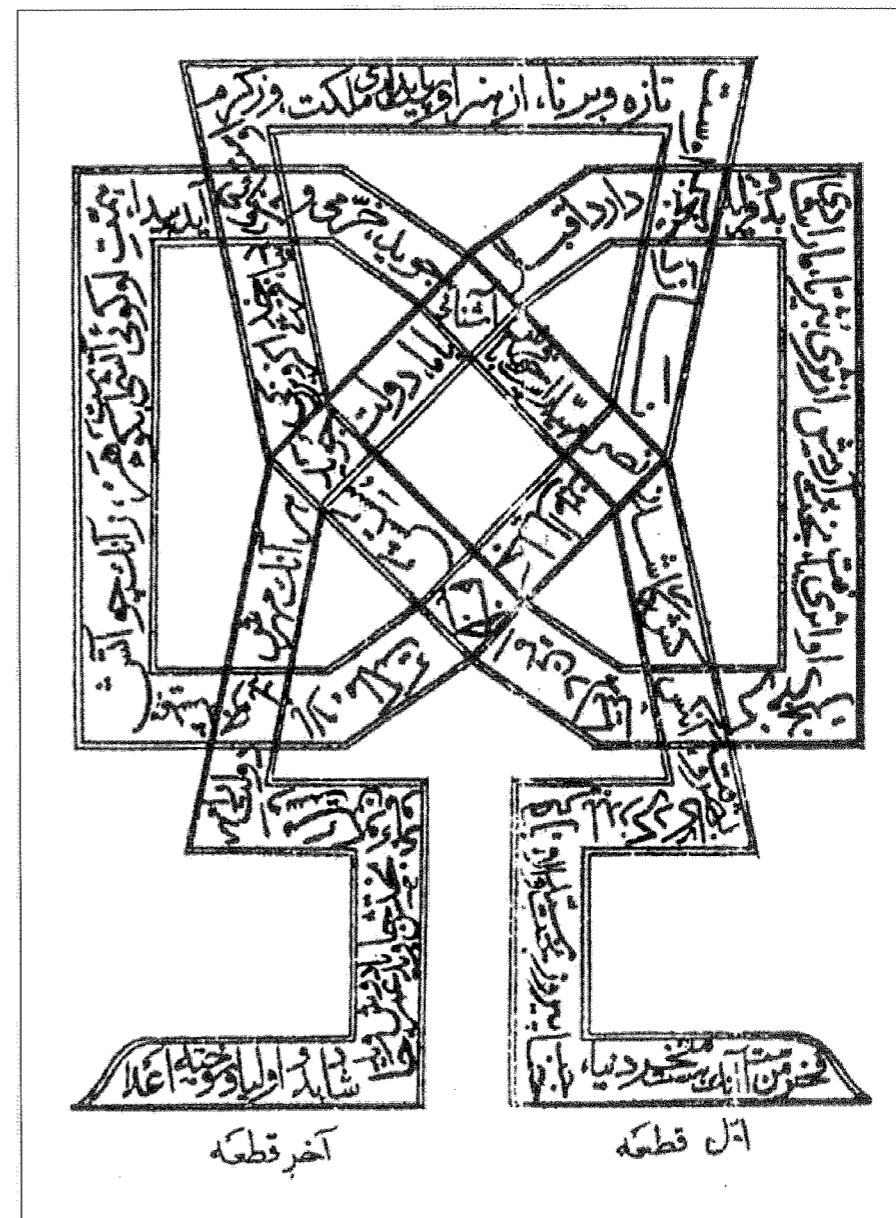


Fig. 2

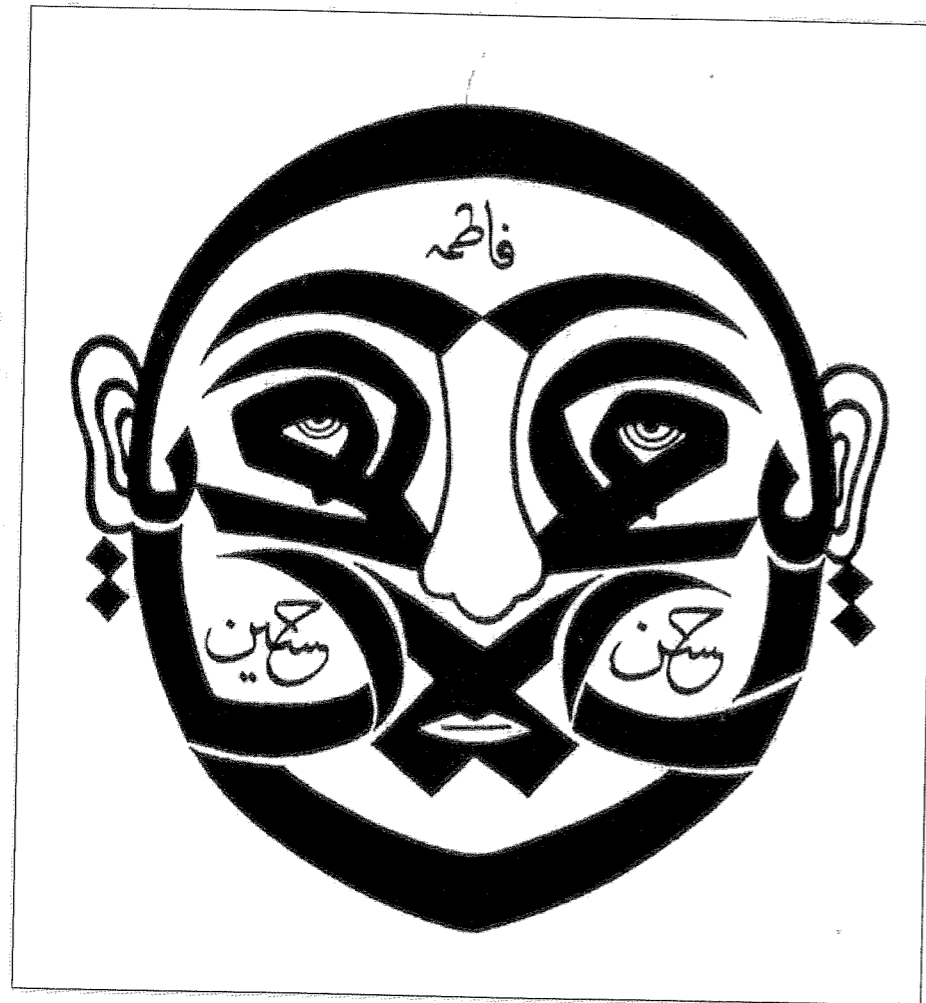


Fig. 3

already been mentioned above, wrote: "the best description... kind of presents the described object and you can see it in front of you..." [23]. And, finally, in one of medieval works we can find the following lapidary wording: a good description "turns hearing into sight" [24].

These ideas of Medieval Arabic theorists about *wasf* have typological parallels in world literature. Let us again look at similar phenomena in European Baroque literature.

"Poetry is speaking painting", "a poet must write with paints" — this was the essence of ideas of Baroque poetic world representatives, which gravitated towards "visual concreteness of symbolic figurativeness", towards "tangible visibility of notions". A well-known thesis of Baroque poet Giambattista Marino (1569—1625) about different arts synthesis was very popular: "About poetry they say that it paints, and about art — that it describes" [25]. When analyzing the style of a Russian Baroque poet Simeon Polotskiĭ, I. P. Yerĕmin wrote that his "poems could not only be read but also looked at the way one looks at a building or a painting" [26].

In the present article, we will not give examples of verbal "painting" from Arabic and Persian *wasf* works, which served as a basis for the theses of medieval theorists quoted above [27]. We shall only point to the fact that the figurativeness of Arabic and Persian poetry was not limited to descriptive genre. Later among Muslim authors there appeared poems that were constructed in the shape of simple geometrical figures and drawings, which was analogues to the European genre of artificial poetry (*poesia artificiosa*) [28].

To illustrate this let us make a quotation from Šams-i Qays's treatise *A Compendium of the Standards of Persian Poetry*: "...Poems represented in the shape of a tree are called *mušajjar* (... 'ornamented with trees and leaves')..." [29] "And poems in the shape of a bird are called *muṭayyar* (... 'ornamented with birds'), round-shaped poems — *mudawwar* (... 'round'), and those represented as an interweaving of geometrical forms are called *mu'aqqad* (... 'knotty, intricate'). ...One of the sophisticated poets put a *qit'a* (poetic passage — A. K.) in such form and on each area formed by crossing lines placed words which, when joined together, form a *bayt*" [30] (see fig. 2).

In conclusion, we would like to look at a particular but important phenomenon of Arabic and Persian poetry, which combined descriptive poetry and graphics — calligraphy.

In Arabic, as well as in Persian classical poetry, graphical (letter) metaphors and comparisons were widely spread. It is considered that comparisons using separate letters ap-

peared very early — in the works of an Arabic poet *Dhu al-Rumma* (d. 117/735 [?]). In amorous poetry, for instance, the traditional topic describing the beauty of the beloved could contain a comparison of her stature with *alif*, of a lock on her temple with *qaf* and *jīm* in the final position, or with *rā'*, her mouth with *mīm*, etc. [31]. Thus, the letters of the Arabic alphabet were **anthropomorphized**, as they were used — even though within modest limits — as graphical elements for **picturing** human appearance.

Here it seems necessary to point to an important circumstance, which slipped the attention of researchers. Number of serious studies is dedicated to the letters anthropomorphization issue in the history of Muslim fine arts. It is well known that this "significant for Muslim art phenomenon is only marked on articles made of metal" and is widely registered only beginning from the 4th/10th century [32]. Anthropomorphized letter figurative means in Arabic (and later also Persian) poetry allow to look for sources of this phenomenon in the earlier period, and give additional grounds to regard Arabic graphics as an integrant (in the certain period) component of Muslim artistic thinking on the whole. Representatives of *Ḥurūfiyya* movement (emerged in the late-8th/14th century) gave a new impulse for "enlivening" of Arabic letters.

There is no need to give an account of their doctrine in the present article. Let us content ourselves with some basic information about *Ḥurūfiyya* relevant to establish connection with the issue in question. According to *Ḥurūfiyya* doctrine inconceivable divine essence is manifested in man, "as the God's name — Allah — is inscribed on man's face: the nose being the *alif*, the two lobes of the nose two *lāms*, and the eyes having the form of *hā'*". Inconceivable divine essence is revealed in a word consisting of letters (*hurūf*) of the Arabic alphabet to which adherents of the sect attached mystical importance; using numerical meanings of letters they conducted complicated cabbalistic calculations [33].

As we can see, *Ḥurūfiyya* used elements of the traditional anthropomorphized letter topic of Arabic and Persian poetry. Later they realized letter metaphors converting them into the language of painting, fine arts. Portraits made by *Ḥurūfiyya* authors are graphical images of human faces designed with the help of words where the letter numerical meaning form mystically interpreted quantities. Here we come across the exclusive circle: mystified anthropomorphized Arabic graphics became a means of picturing by words, **handwriting** turned into **drawing**, **drawing script** [34] (see fig. 3).

Notes

1. One philologist noted as an achievement the use of two antitheses (*muṭābaqa*) in a hemistich by *Abū Tammām* (d. 231/845 or 232/846); see: Al-'Askarī, *Kitāb al-Šinā'atayn* ("The Book of Two Arts") (Cairo, 2nd ed., 1971), p. 325. Another philologist wrote that poet al-Buḥturī (d. 284/897), who combined three antitheses in one line, had excited admiration of connoisseurs of Arabic poetry until he was surpassed by al-Mutanabbī (d. 354/965) who managed to combine four antitheses in one line; see: Al-Ṭha'ālibī, *Yatīmat al-dahr fī maḥāsin ahl al-'aṣr* ("The Unique Pearl of the Age About the Merits of This Century"), i-iv (Cairo, 1956—8), pp. 153—4.

2. See al-'Askarī, *op. cit.*, pp. 274—450.

3. See: al-Ḥillī, *Šarḥ al-kāfiyya al-badī'iyya* ("Comments to *Qaṣīda* on the *Kāf* Rhyme [With Figures] *Badī'*") (Beirut, 2nd ed., 1992); for more details see: A. B. Kudelin, *Srednevekovaia arabskaia poētika (vтораia polovina VIII—XI vek)* (Medieval Arabic Poetics (Second Half of 8th — 11th Century) (Moscow, 1983), pp. 189—94; *idem*, "Avtor i tradicionalistskii kanon" ("Author and traditionalistic canon"), *Istoricheskaia poētika. Literaturnye ēpokhi i tipy khudozhestvennogo soznaniia* (Moscow, 1994), pp. 252—3.

4. See: Rašīd al-Dīn Waṭwāt, *Sady volshebstva v tonkostiakh poēzii* (Gardens of Magic in the Nuances of Poetry) (*Ḥadā'iq al-siḥr fī daqā'iq al-ši'r*), transl., study and comments by N. Iu. Chalisova (Moscow, 1985), pp. 149, 296; There is also a variation of this technique

when in the first verse "all letters are written separately, in the second they are connected in twos, in the third — in threes and in the fourth in fours" (*idid.*, p. 195).

5. *Idid.*, p. 149.

6. *Idid.*, pp. 149, 297.

7. *Idid.*, pp. 149—50, 298.

8. *Idid.*, pp. 150—1, 299.

9. *Idid.*, pp. 151, 300.

10. *Idid.*, pp. 151—4, 301.

11. *Idid.*, pp. 155—6, 303.

12. Šams-i Qays al-Rāzī, *Svod pravil persidskoj poezii* ("A Compendium of the Standards of the Persian Poetry") (*Al-Mu'jam fī ma'āyir aš'ār al-'ajam*), part II: "O nauke rifmy i kritiki poezii" ("On the theory of rhyme and the criticism of poetry"), transl., research and comments by Chalisova (Moscow, 1997), pp. 263—72. In his *Gardens of Magic* Waṭwāt "decomposes" this technique into a number of smaller methods (*muwaššah*, *murabba'*, *mulamma'*, *muqatta'*, *muwaššal*, *ḥadhf*, *raqtā'*, *ḥayfā'*, *muṣaḥḥaf*) (for more details see: Šams-i Qays, *op. cit.*, p. 415).

13. *Ibid.*, pp. 266—7.

14. *Ibid.*, p. 271.

15. For example, see: I. Iu. Krachkovskii, "Arabskaia poezii" (Arabic poetry), *Izbrannye sochineniia*, ii (Moscow—Leningrad, 1956), pp. 259—60; A. Arazī, Č. Balim. "Shi'r", *Encyclopaedia of Islam* CD-ROM edn., v. 1.0

16. For more details see: Kudelin, *Srednevekovaia arabskaia poëtika*, pp. 150—64, 195—7; *idem*, "Avtor i tradicionalistskii kanon", pp. 253—6.

17. Qazi-Ahmed, *Traktat o kalligrafakh i khudozhnikakh* (Treatise on Calligraphers and Artists), introduction, transl. and comments by Prof. B. N. Zakhodër (Moscow—Leningrad, 1947), pp. 56, 59; for more details see introduction by Zakhodër, p. 35 and further.

18. Here and below we use Russian translation of F. Rosenthal, "Significant uses of Arabic writing", *Essays on Art and Literature in Islam* (Leiden, 1971), pp. 50—62; see: F. Rouzental', "Funkcional'noe znachenie arabskoj grafiki", *Arabskaia srednevekovaia kul'tura i literatura* (Moscow, 1978), pp. 152—3.

19. For more details see: L. I. Sazonova, *Poèziia russkogo barokko (vtoraia polovina XVII—nachalo XVIII v.)* (Russian Baroque Poetry (Second Half of the 17th—Early-18th Century)) (Moscow, 1991), p. 86.

20. A. V. Mikhaïlov, "Zapadno-vostochnyi divan Goethe: smysl i forma" (*West-east dīwān* by Goethe: sense and form), I. Goethe, *Zapadno-vostochnyi divan*, ed. prepared by I. S. Braginskii and Mikhaïlov (Moscow, 1988), p. 650.

21. For more details see introduction by Zakhodër to his edition of Qāḍī Aḥmad treatise, p. 38. Rosenthal, who specially studied the function of Arabic graphics, insists on the idea that "writing was used in Islam as a form of artistic expression", referring to one of the authors of books on calligraphy, Ibn Durustawayh (d. 346/957), who said that "besides the technical and the utilitarian aspects of writing... there is another important aspect, which is: fancy inscriptions on paper and stone (*taṣwīr*, *naqṣ*)" (Rouzental', *op. cit.*, p. 154). Sh. M. Shukurov, who shared Rosenthal's views on the topic writes about "graphical style of artistic thinking" in the Islamized culture of Iran of the 9th—11th centuries (see: Sh. Shukurov, *Iskusstvo srednevekovogo Irana. Formirovanie principov izobrazitel'nosti* (Medieval Iranian Art. Formation of Pictorial Principles) (Moscow, 1989), pp. 17—47).

22. Qudāma b. Ja'far, *Naqd al-ši'r* (Critics of Poetry) (Cairo, 3rd ed., 1979), p. 119.

23. al-'Askarī, *op. cit.*, p. 134.

24. Ibn Rašīq, *Kitāb al-'umda fī maḥāsini al-ši'r wa ādābihi wa naqdih* (The Book of Support in the Beauties of Poetry, its Sciences and Critics) (Beirut, 4th ed., 1974), ii, p. 295. Greek science exerted sufficient influence on formation of ideas of Medieval Arabic literary critics. Compare a definition of *ekphrasis* in Greek literature with opinions of Arabic philologists given above: "Aphthonius, *Progymnasmats* author, gives the following definition of *ekphrasis*: 'A descriptive word, which visually presents the described in front of your eyes'". Scholiast adds: "*ekphrasis* differs from narration in the fact that the latter contains mere account of events while the first endeavours to kind of turn listeners into spectators". See: S. S. Averincev, "Grecheskaia literatura i bliznevostochnaia 'slovesnost'" (protivostoyanie i vstrecha dvukh tvorcheskikh principov) ("Greek and Near East literature (opposition and meeting of two creative principles)), *Tipologii i vzaimosvazi literatur drevnego mira* (Moscow, 1971), p. 261.

25. Cit. from: I. N. Golenishev-Kutuzov, *Romanskii literaturny: Stat'i i issledvaniia* (Romanic Literatures: Articles and Studies) (Moscow, 1975), p. 258.

26. Cit. from Sazonova, *op. cit.*, p. 77; for more details see: *ibid.*, pp. 74—86.

27. For examples from Arabic descriptive poetry with the corresponding comments from medieval critics see: Kudelin, *Klassicheskaia arabo-ispanskaia poèziia (konec X—seredina XII v.)* (Classical Arabic-Spanish poetry (Late 10th—Mid-12th Century)) (Moscow, 1973), p. 119—27.

28. For more details see: Sazonova, *op. cit.*, pp. 78—86.

29. See: Šams-i Qays, *op. cit.*, p. 269.

30. *Ibid.*, p. 270.

31. For more details see: Rouzental', *op. cit.*, pp. 155, 161. Interesting examples with such topic from Persian poetry can be found in Šaraf al-Dīn Rāmī's treatise *Interlocutor of Lovers* (mid-8th/14th century) (see: "'Sobesednik vlyublennykh' Sharaf ad-Dina Rami o lokonakh, chele i broviakh vlyublennykh" ("Interlocutor of Lovers by Šaraf al-Dīn Rāmī about locks, forehead and eye-brows of lovers"), introduction, transl., and comments by Chalisova, *Vestnik RGGU, IV: Vostok: Issledovaniia. Perevody*, II (Moscow, 2000), pp. 102, 116 and below).

32. See: Shukurov, *op. cit.*, p. 52.

33. For more details see: A. Bausani, "Hurūfiyya", *Encyclopaedia of Islam* CD-ROM edn., v. 1.0; A. I. Kolesnikov, "Al-Hurūfiyya", *Islam: Encyclopedicheskii slovar'* (Islam: Encyclopaedic Dictionary) (Moscow, 1991), pp. 284—5.

34. Theoretical comprehension of drawing together of graphics with fine arts we can find in the abovementioned *Treatise on Calligraphers and Artists* (1005/1569—97) by Qāḍī Aḥmad where, for the first time in the Muslim world, the "theory of two *qalams*" is formulated, according to which an artist's brush was compared to a calligrapher's pen (*qalam*), which naturally led to religious consecration of fine arts (for more details see introduction by Zakhodër, *op. cit.*, pp. 37—9).

Illustrations

Fig. 1. Šams-i Qays al-Rāzī, *op. cit.*, p. 267.

Fig. 2. *Mu'aqqad* sample from *ibid.*, p. 270

Fig. 3. Calligraphic sample presents a face formed with words written calligraphically: *Ya [O] Muḥammad, 'Alī, Ḥasan, Ḥusayn, Fāḥima (Ya Muḥammad, 'Alī with a mirror repetition)* (Iran, 19th century). Copied from the Šūfī drawing, which resembles images by Hurūfiyya artists. See: H. Massoudy, *Calligraphie arabe vivante* (Paris, 1998), p. 110; G. Mandek Khân, *L'écriture arabe (alphabet, styles et calligraphie)* (Paris, 2001), pp. 156—7.

CONTENTS

<i>EDITORIAL BOARD</i>	3
<i>TEXTS AND MANUSCRIPTS: DESCRIPTION AND RESEARCH</i>	4
A. Kudelin. Arabic Literature: Poetics and Stylistics. I: Medieval Arabic Graphic Culture (Pictorial Figures to Drawing Script)	4
M. Reisner. The Life of the Text and the Fate of Tradition. II: "Old Age <i>Qasida</i> " by Rūdakī (the Standard and Its Deviation)	12
<i>PRESENTING THE COLLECTION</i>	19
A. Sinitsyn, E. Yamanashi. Paintings by Kawahara Keiga and Other Early 19 th Century Japanese Artists in the Johan Frederick van Overmeer Fisscher Collection (Peter the Great Museum of Anthropology and Ethnography).	19
<i>PRESENTING THE MANUSCRIPT</i>	32
E. Rezvan. New folios from "Uthmānic Qur'ān" I. (Library of Administration for Muslim Affairs of the Republic of Uzbekistan)	32
<i>SCRIPTS, PAGE SETTINGS AND BINDINGS OF MIDDLE-EASTERN MANUSCRIPTS</i> <i>Papers of the Third International Conference on Codicology and Palaeography of Middle-Eastern Manuscripts, Bologna, 4—6 October, 2000 (part III)</i>	
I. Afshar. Inscriptions on the Covers of Islamic Manuscripts: An Introductory Study	42
T. Tunsch. Datierung und Herkunft der mamlikischen Einbände im Museum für Islamische Kunst in Berlin	52
T. Stanley. Page-setting in Late Ottoman Qur'āns. An Aspect of Standardization.	56
M. Efthymiou. Quelques réflexions sur les reliures d'Asie Centrale dans les fonds de la Bibliothèque nationale de France	63
<i>BOOK REVIEWS</i>	71

Front cover:

Plate 1. No. 13-24. Kawahara Keiga, "A view of a highway station", *Nihon Fukei-zu (Views of Japan)*. Edo Period (19th c.). Painting unformatted, colour on silk, gold, 71.2 × 79.3 cm (whole), 52.5 × 62.3 cm (painting), no seal, no signature.

Back cover:

Plate 2. No. 13-34/39(8). *Idem*, "A visit to a Shinto shrine", *Life of Japanese people*. Edo Period (19th c.). Painting unformatted (album folio), colour on silk, gold, 35.1 × 46.3 cm (whole), 32.3 × 44.3 cm (painting), no seal, no signature.

Plate 3. No. 13-34/39(35). *Idem*, "Wedding ceremony", *ibid.* Edo Period (19th c.). Painting unformatted (album folio), colour on silk, gold, 32.5 × 44.5 cm, no seal, no signature.

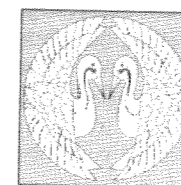
Plate 4. No. 13-34/39(17). *Idem*, "A greeting of the bridegroom's family by a representative of the house of the bride", *ibid.* Edo Period (19th c.). Painting unformatted (album folio), colour on silk, gold, 32.2 × 44.0 cm, no seal, no signature.

Plate 5. No. 13-34/39(30). *Idem*, "A scene at a cemetery", *ibid.* Edo Period (19th c.). Painting unformatted (album folio), colour on silk, 32.3 × 44.4 cm, no seal, no signature.

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